Photoshop Creative Elements Community

NEWSLETTER

Vol. 1 No. 8

CONGRATULATIONS

to Amy aka 2cairns

for the winning header

for this

months issue.

July 2008

****

Inside This Issue…

****

Photoshop Creative Elements Community forum is approaching its ninth month and this is our 8th issue of the newsletter. Each newsletter gets better and better and it is my hope that you are all enjoying it. I want to thank all of you over the months that have helped to make the newsletter so great each month. This month we have 3 new features to make it even better. In addition to the Hall of Fame Image of the Month we are honoring our awesome Scrapper's too with the Scrap of Fame Page of the Month. Last month was suppose to be the first month of the Favorite Fonts page but I forgot to add it so it is debuting in this issue. And our final new section which I am excited about is "Where in the World." Each month a different member of our outstanding forum from somewhere around the world will submit something about where they live with photos included. Our first one is from John aka jlwilm on Ottawa, Ontario, Canada. See page 25. Thanks John and a special thanks to SuziB for helping get this going and putting together a list for the next several months. If you are interested in submitting something about your part of the world please contact myself or Suzi to be added to the list.

Happy Birthday America
God Bless the USA

To Those Who Gave So Much Image by Dane aka fdlite

Challenge Yourself

A new monthly FORUM challenge...

WOW, we are going into month 9 since the forum began. How awesome is that. When the forum was being created there was mention of doing a monthly contest on the forum to change the header and give the forum a fresh look every month. I have spoken with Spyder and been given the go ahead to begin this new challenge.

Here is what we will need:

- Dimensions - 850x150 pixels
- Resolution - 72 ppi
- Below is the current header and Board Index panel. Everything you see except for the User Control section. You also do not need to add the printer or the text side icons. Just add a place on the header for the Board Index.
- Save your file as a .png and upload to Pixentral to post on the forum (there will be a new thread for entries each month) and to your gallery (**do not** remove from your gallery until that months header has been selected and posted).

There will be no specific themes each month unless of course there is a mutual world wide Holiday such as Christmas, Hanukah, New Years, etc. If you choose to do a Halloween in October or Thanksgiving in November that is fine. If we find that there is not enough interest in doing a monthly header will we go back to a monthly for the newsletter only and do a Seasons quarterly header for the forum. There will no longer be a Newsletter Header Challenge, it will match the monthly Forum header.

SO, LETS GET CREATING AND JAZZ UP OUR FORUM EVERY MONTH.
LOOK FOR THE HEADER CHALLENGE THREAD TO BE POSTED WITHIN 24 HOURS AFTER THE NEWSLETTER IS RELEASED.

PCEC Newsletter 8 Question and Answer Westiemom

Anita aka Westiemom by JenClark

1. Will you tell us a little about yourself? Location/Career/Spouse/Children
   I live in Maryland, and have been married for 43 years to my husband, Bob. We have two children and four grandchildren. I'm also owned by a Westie named Misty. I work as a Cafeteria Manager in an elementary school – never a dull moment. Right now I'm off for the summer – Hooray!

2. What was the first thing that made you want to start using a camera? (Special photo, the equipment, or anything that sticks out in your mind
   I remember getting a tiny little Kodak Brownie a million years ago. From that moment I was hooked. When my children were little I got a wonderful new camera for Christmas one year, a Canon AE1. I loved it, but the cost of film kept me from experimenting like I wanted to. We went to England to live for five years and that camera was taken everywhere. I have loads of photos from that time. Someday I'd like to get them all scanned so I can play with them. Unfortunately many of them are fading.

3. How did you find your way to Adobe Photoshop Elements/CS.
   Several years ago I got my first digital camera. After being totally intimidated by the camera and the computer, I decided if I wanted to learn I'd have to teach myself. I purchased Elements and a book and I was on my way. When I found out I could get an academic discount on Photoshop I decided to go for it.

4. What, if any, are your favorite plug-ins for elements/ CS.
   I think my favorite plug-ins are Noiseware and a couple of Mike Warren's.

5. What books are in your personal library dealing with photography and Photoshop? Do you favor one over the other? If so, which one and why?
   I have Scott Kelby's "Photoshop CS3 for Digital Photographers" and his "7-Point System". I also have a few basic photography books and some magazines that I've saved.

6. What is your favorite person/place or thing to photograph? Why?
   I have many favorite things to photograph. My grandchildren are my very favorites, of course. I also love photographing flowers, landscapes, and butterflies. Misty is also a favorite to photograph, but she likes to disappear when she sees the camera.

7. What was the one thing in photography have you had a hard time learning?
   I have a hard time taking pictures using manual mode. I'm still learning.

8. What does your camera bag consist of? (list all lens, filter, books, even gum wrappers!!)
   I have a Canon 40D, 24-105 lens, 70-200 lens, 50 prime lens, a polarizing filter, tripod legs (still need to get a ball head), memory cards, a rocket blower, and lens cloth.

9. What is the next thing on your must have list and list all of them.
   I'd love to have a wide angle lens and a Canon 1.4 teleconverter .

10. What is your favorite photo and why? Was this a planned capture or a chance shot? (Please include the photo)
    One of my favorite shots is this one. It was taken at Baltimore's Inner Harbor, during the Volvo sailboat races a couple of years ago.

11. How much time would you say you average on photography each week?
    Probably anywhere from two to four hours a day.

12. What are your hobbies/interest (including the obvious, photography) and in what order would you place
    them in from favorite to least favorite?
    Photography, reading, visiting historic places.
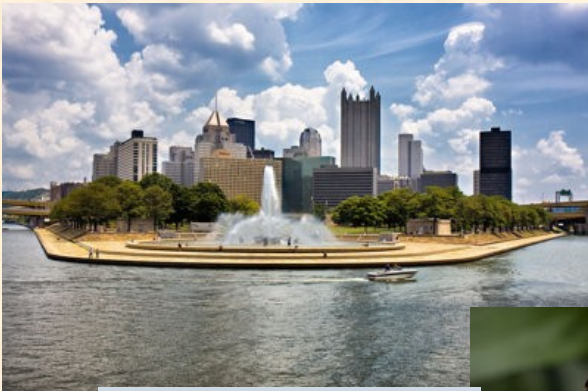
Keeping your Digital Camera up to Date

By Geoff Chalcraft

You got your digital camera a while back, so it's in good condition, and still works fine. Of course, camera technology has moved on and those 5Megpixels you were so pleased with have now become a bit 'old-hat'. But is your camera as good as it's ever going to be? You don't always need to trade last year's model camera in for this year's version. You're not going to be able to put a new sensor in, or any other hardware to keep up to date, in the way you might change a processor, add more memory or change the hard disk in a computer. You can upgrade, however, by updating the camera's firmware - that's the software that is embedded in your digital camera.

Digital camera firmware updates are a free way to upgrade your camera without splurging on the hottest new model. Firmware updates for your digital camera can help with your camera's performance, whether it be the LCD brightness or to extend battery life, or it can correct a problem with the camera that wasn't noticed before it was released, improve a compression rate or add something to the menu.

How do you tell if you need to upgrade? Firstly you'll need to check which version of firmware is installed in your camera. The method will differ from camera to camera, generally either via an item on the menu or by holding down the menu button while switching on. Firmware updates for your digital camera are put out by the manufacturers, and can usually be found by fishing around the support pages of their websites, so you can check on your camera manufacturer's website, to see if you've missed an upgrade.

I'll leave you to find your correct firmware download page on the net - they all seem to have different methods of finding what you want. Once located, the firmware is downloaded to your computer and then copied on to either your camera's memory card, which goes into its usual slot on the computer, or via the USB connection cable. Once on the card, or directly in the camera, follow the instructions carefully. You'll have to get that little program to be read by the camera's memory. In practice it's easier than it sounds.

Here is a link for a site that appears to be a good resource for firmware software updates.

http://www.download.com/Digital-Camera-Firmware/3150-12510_4-0.html

Understanding Exposure Part 1

By Gene Van Horne aka GeneVH

There's been a lot of discussion lately on the forum regarding exposure and how to achieve a *proper* exposure. This seems to be one of our biggest challenges in our efforts to learn photography and to "get it right" in the camera when we shoot rather than depending on PSE or PS/CS to "fix it" later. A lot of us spend a lot of time on the computer fixing our shots when it would be so much easier if those shots came out of our cameras properly exposed to begin with. And herein lies the challenge, especially for those of us that want to get off the programmed modes in our cameras and try our hands at doing things the "old fashioned way". So to speak. Or, if you want to unleash a broader range of creativity in your photography, without spending hours in front of your computer.

But with all the fancy buttons and settings our cameras now come with, the basics of photography remain the same. There really isn't a whole lot of difference between exposing for digital, or for film. Granted, each may have its own characteristics, but in the end we still do the same thing: expose our film or sensor to a certain amount of light (aperture) for a certain amount of time (shutter speed) at a certain ISO (film/sensor sensitivity). All our cameras are nothing more than sealed boxes designed to keep light out until that moment we press the shutter button, allowing a controlled amount in to strike our film or sensor, thereby creating a picture, or exposure.

Reams of textbooks have been written on this subject. Its not something you will master in a day or two. But in order to even begin, a certain understanding of the subject is in order. I will attempt to explain some of this. Hopefully, with at least a little success. And I will need to ask your forgiveness right up front. I am a technical person by nature, so I hope I don't bore you with all the technical details. I promise I will pull all of it together before we are done.

As a starting point, I would also recommend reading "Understanding Exposure" by Bryan Peterson. Another book of his is "Understanding Shutter Speed" which was released earlier this year. I will be drawing heavily from these books. Hopefully I won't plagiarize his work.

Proper exposure relies on three things. Aperture, shutter speed, and ISO. All three are interdependent. And in our modern cameras, all three are independently and a lot more adjustable than our older film cameras. Lets start by defining each term.

Aperture is nothing more than controlling how much light enters the camera at a given shutter speed. No, I'm not trying to confuse you here. We all know aperture as f-stops: f/2.8, 4, 5.6, 8, 11, 16, and so on. And now a host of settings in between with our modern digital cameras. What this gives us is almost infinite control over the light.

But what do these numbers mean in relation to each other? Most of us know that setting our aperture at f/2.8 will allow the most light into our camera, while an aperture of f/32 will let in a lot less. But how much less?

In traditional photography, before digital introduced even more variables, the "normal" f-stops were f/1, f/1.4, f/2, f/2.8, f/4, .f/5.6, f/8, f/11, f/16, f/32, f/44, and f/64. An f-stop of f/1 will allow the maximum amount of light available into your camera, while an f-stop of f/64 will allow the least amount of light available into your camera at a given shutter speed.

Each of the numbers above represents a full f-stop from one to the other. In other words, f/2.8 to f/4 is one full stop. F/2.8 to f/5.6 is two full stops. And so on down the line. Now, every time you reduce your aperture by one full stop, you are reducing the amount of light that will strike your camera's sensor by 50%. So, Setting your f-stop from f/2.8 to f/4 will reduce the available light by 50%. Go to f/5.6 and you are now reducing that light by another 50%. Go to f/8 and you are reducing that light by another 50%. Conversely, going from an f-stop of f/8 to f/5.6 will allow in twice as much light. Going from f/5.6 to f/4 will double the light again. And going to f/2.8 doubles it again. Do the math. Using this scenario, f/2.8 allows 8 TIMES light to strike your sensor as f/8 will. (2x2x2 = 8)

To answer my earlier question of how much less light does f/32 let in than f/2.8 again is a math problem. It is 6 full stops from f/2.8 to f/32. If you cut the light in half with each full stop of aperture reduction (remember the bigger the aperture number, the LESS light. The SMALLER the aperture number, the MORE LIGHT you allow in). Anyway, going from f/2.8 to f/32 reduces the light to 1/128th of what is actually available at the same shutter speed. If f/2.8 represents 100% of the light, then f/32 represents .78% of the light. Quite a reduction. But we will see later that this is not necessarily a bad thing.

We've all heard the expression "fast lens". All that simply means is that the faster the lens, the more light it can let in at the same shutter speed as a slower lens. An f/2.8 lens is capable of letting in 4 times more light at the same shutter speed as an f/5.6 lens is capable of, assuming both lenses are set to their lowest number f-stop (largest aperture). And f/5.6 is the same on one lens as f/5.6 is on any other lens, regardless of the lowest f-stop capability of the other lens. What this means is that f/5.6 will always allow the same amount of light to strike the sensor at a given shutter speed, no matter what lens you are shooting with. So if you and I are standing side by side, shooting the same scene with the exact same exposure settings, both our photos will have the exact same exposure characteristics regardless if one of us is using a lens capable of shooting at f/1.4 and the other is using one capable of f/3.6. The light at f/5.6 at 1/125, ISO 200 is the same in every lens, every camera.

Shutter speed is a bit easier to define. It is simply the   amount of time your shutter remains open, generally expressed in seconds or more commonly, fractions of a second. We all should be familiar with how this is expressed: $1/60^{th}$, $1/125^{th}$, $1/250^{th}$, $1/500^{th}$, and so on. I used these numbers deliberately, also. Each step is approximately half of the previous. In other words, $1/125^{th}$ is half the time of $1/60^{th}$. $1/250^{th}$ is half again of $1/125^{th}$. $1/250^{th}$ is also $1/4^{th}$ the amount of time that $1/60^{th}$ is. What this means is that with various combinations of f-stop and shutter speed, you have more than one option for getting the same amount of light to your film or sensor. According to Bryan Peterson in his book "Understanding Shutter Speed", you can have as many as 6 combinations of shutter speeds and f-stops to get the same amount of light to your sensor in each exposure. The difference, and what each setting accomplishes, are tools you have for making "creatively correct" exposures. This is entirely up to you, and your intent (or creative expression) when you make the exposure.

Shutter speed can be used creatively in several ways. It can be used to stop fast moving action. It can also be used to give a waterfall that feathery look we've all seen in numerous pictures, simply by choosing a slower shutter speed. More on this later.

ISO is a measure, or rating of, the film or sensor's ability to capture light. In film, ISO's of 100, 200, 400, and 800 were fairly common. Put simply, using these numbers, ISO 200 is twice as sensitive to light as ISO 100. ISO 400 is 4 times as sensitive, and ISO 800 is 8 times as sensitive. Again, digital gives us a lot more options for controlling ISO in camera.

The analogy has been made of comparing the ISO number to carpenters building houses. If it takes 100 carpenters 20 days to build 10 houses, you would then expect 200 carpenters to finish in 10 days. 400 should finish in 5 days, and 800 should finish in two and a half days.

The work gets done much faster with 800 as compared to 100, but the problem you then run into afterwards is, YOU GET TO LIVE WITH THE CARPENTERS! What this equates to is that 800 people can make it a lot more crowded, and a lot more noisy, than 100. Bring this back to our sensors, the higher the ISO you use, the more chance you have of introducing noise into your exposures. This is the same thing as grain in film. Too much, and you end up with a picture no one wants to look at. Fortunately, as sensor technology improves, cameras are getting better at NOT introducing as much noise at the higher ISO levels, allowing you to take better pictures at faster shutter speeds in lower light.

Now that we have defined the three things that make up a proper exposure, we can start putting them together. At this point also we are not discussing what is referred to as a "creatively correct exposure" where you are trying to control depth of field, introduce controlled blurring of an object, or freeze a fast moving object, to name a few. Right now all I am talking about is trying to take a picture of what is directly in front of you in such a manner that when you look at it later on your computer monitor, what you see is pretty much exactly what you saw in your view finder. In other words, the lighting and colors are exactly what you saw, and hopefully everything is in focus.

A properly exposed photo is one in which all three elements (aperture, shutter speed, and ISO) come together in such a manner as to reproduce what you are seeing pretty much exactly as you are seeing it. I say "pretty much exactly" because unlike your eyes, your camera sees everything literally. Where your eyes can adjust to bright areas and shadow within the same scene fairly well over a wide spectrum of light and color, your camera can't. The camera sensor has a much more limited range and can't adjust like your eyes do. This is one of the reasons if you have a scene with brightly lit areas and dark shadows, it is highly unlikely you are going to capture the entire scene as your eyes see it. One has to give. You are either going to expose to reveal the detail in the shadow, thus losing light detail. Or, you are going to expose for detail in the brighter area, thus losing detail in the shadow. There is not much you can do to get around this with today's equipment. So quit stressing over it!!!!!

There are, however, tricks you can do to get the most out of every shot. But for right now, we will assume you have a well lit scene in front of you, with no really bright or dark areas that you need to worry about.

So, you've taken your camera off Auto, or a programmed mode, and are ready to try your hand at exposing a shot manually. Now what do you do?

Next month: Part 2: Let's Start Putting It Together

Layers and Layer Mask

By Kev

A lot of new users of Elements have trouble understanding Layers and Layer Masks, I hope that this tutorial will help them to understand and also encourage them to have a try at using them.

First what is a layer?

If you put a photo on the table you can see it, put another photo on top of it and you will only see the top photo. You have two layers but only one is visible, make a hole in the top one and you can see both layers.

The equivalent of making the hole is the use of a Layer Mask.

Elements doesn't have a Layer Mask capability but we can use a work around.

It is important to understand and use layers and masks as they are one of the keystones of using Elements.

In Fig: 1 we have 3 pages shown as a montage -
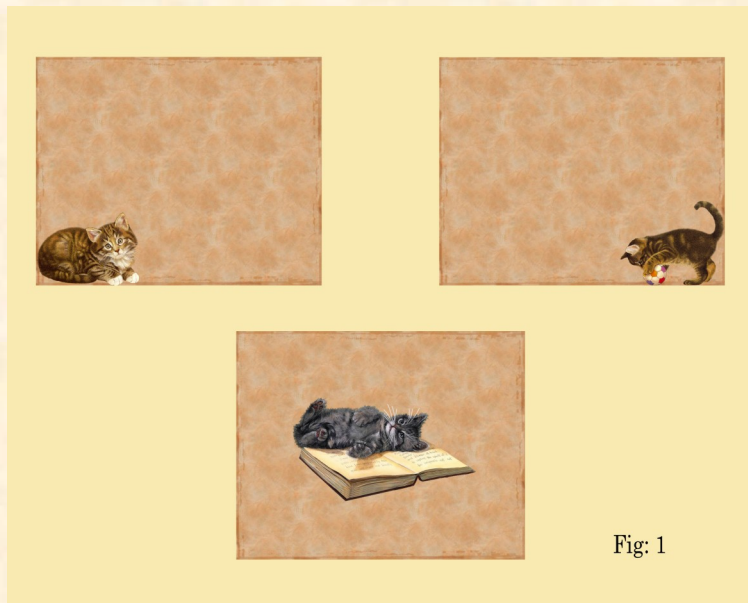
Fig: 1

I want to take the cats from 2 of the pages so that I finish up with -

Fig: 2

This is a very basic task but practice it well and you will then be able to do more complicated effects with Layer masks.

Well let's get on and show my way of doing it.

First note that all the images are the same size and resolution. We want all 3 images to show in the layers palette as show in this screen shot -
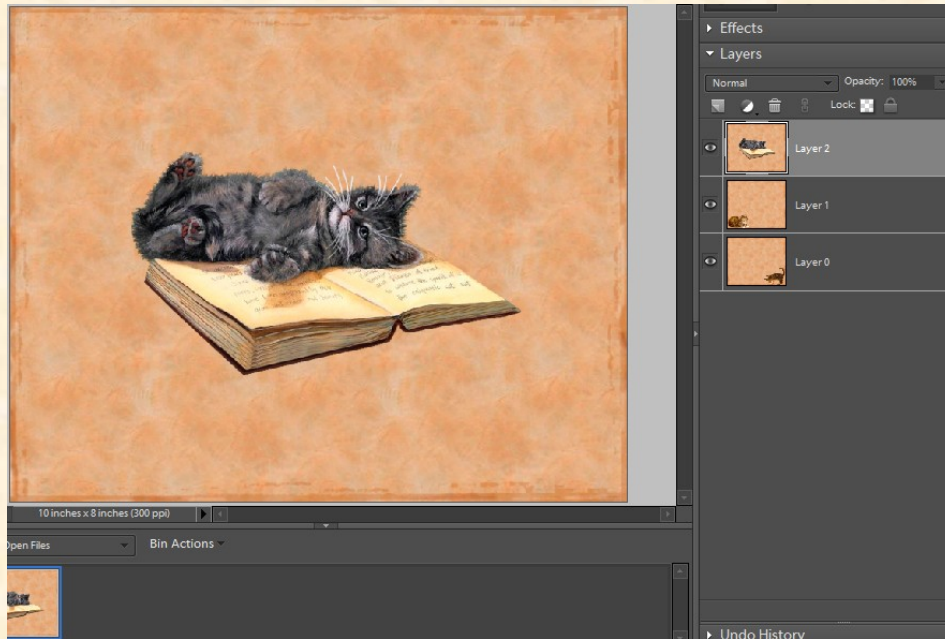
The top layer hides the other two layers. The easiest way of doing this is to open your first image, then open the second one and do Control A + C, to copy it. You can then trash the image and do Control V to paste it. Repeat for the third image.

Now for the interesting part. How do we create a layer mask? We cheat!

If you look above the layers palette you will see a black and white circle; arrowed in the above screen shot. Click on it and you will see different adjustment layers. The one we will use is the Levels. The great thing is that Adjustment Layers come with their own mask!

Turn of the eye on your top layer, select the middle layer, click on the black and white circle then click Levels. When the layers box opens just click OK.

This will put the levels adjustment layer above your selected layer. Drag it below your middle layer. When using layer masks remember Black Conceals, White Reveals.

Now with your layer above the mask selected do Control + G, this groups your layer with the layers mask. You will notice no change to the layers stack as shown -
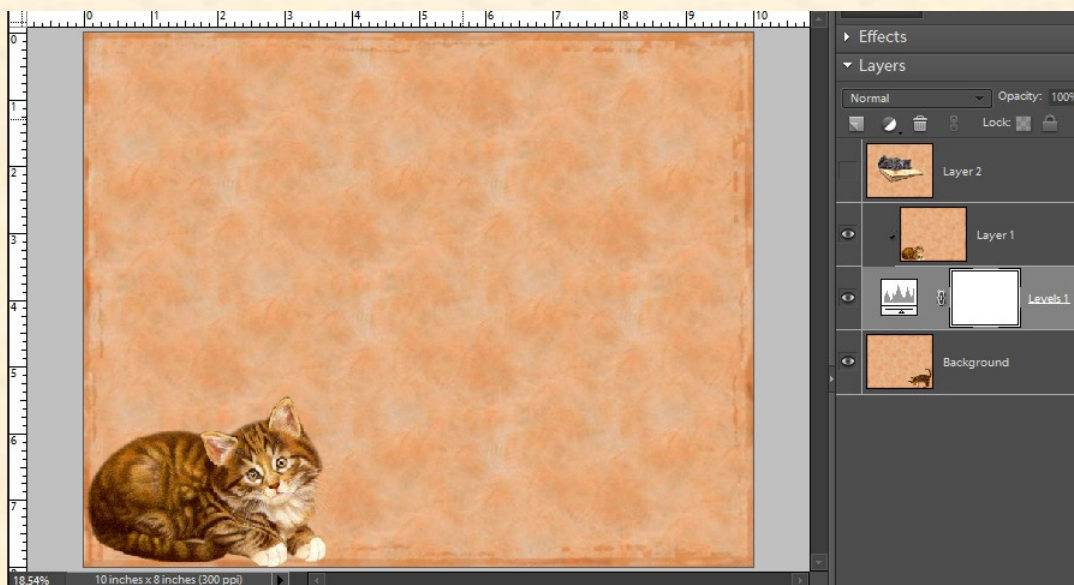
This is because White reveals and when you open an adjustment layer the mask is filled with white.
Make sure that you have the mask area selected and that foreground, background colours are set to their default of Black and White. Do Alt – Backspace to fill the mask with Black.
Now the cat above the mask layer has vanished since Black conceals.
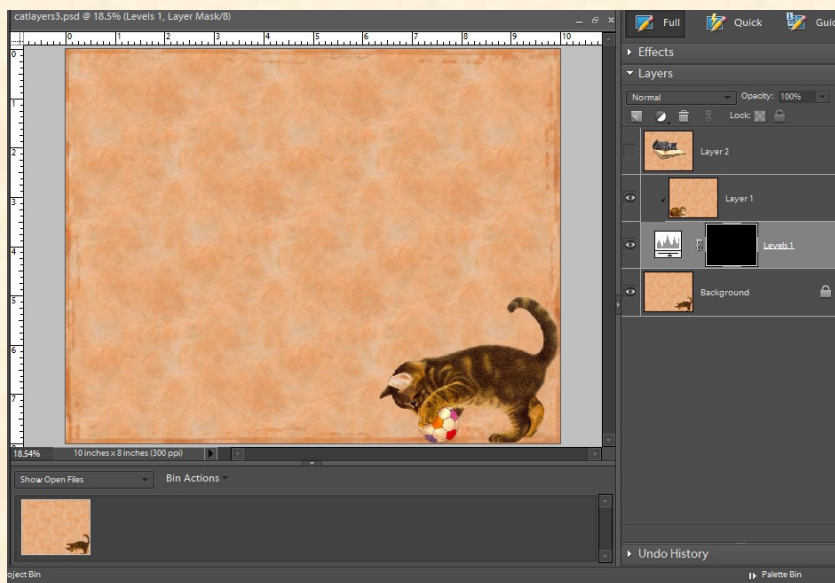
Now make sure that white is your foreground colour, pick a brush and paint on the page in the area you can see the cat, like magic the cat will appear on your page.
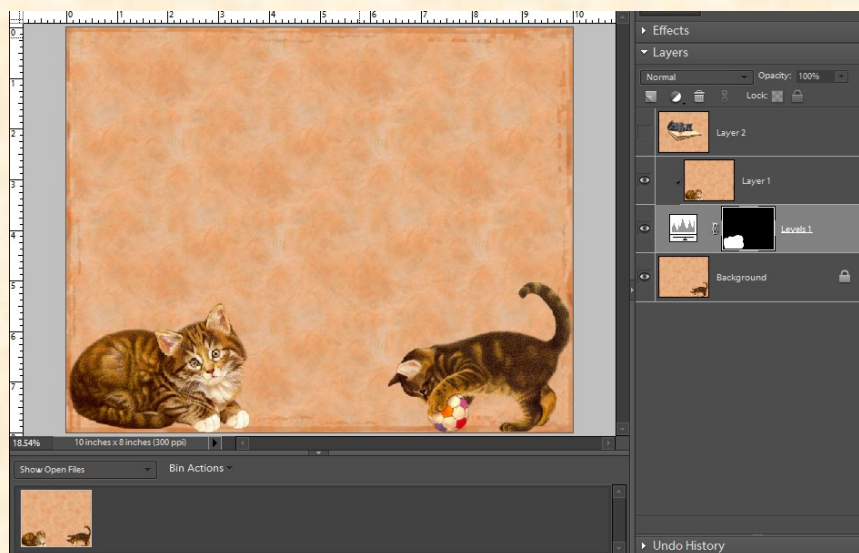
Now if you click on the eye in the top layer, you repeat the process and you will have the finished page we are after.
It doesn't matter in this example if you go over the line of the cat as all the backgrounds are the same. However in some instances the background may be different and you may pick up some of the different background.
Don't panic change the foreground colour to black and carefully paint them out.

I would advise that you download Grant's Tools as they contain a Layers Mask, this means that you don't need to use the cheat or work around used in this tut. Go to-

http://www.cavesofice.org/~grant/Challenge/Tools/Files.html

To whet your appetite this is a montage of one I did using Grants tools. Photos by Andy Heatwole.

Three Into One.
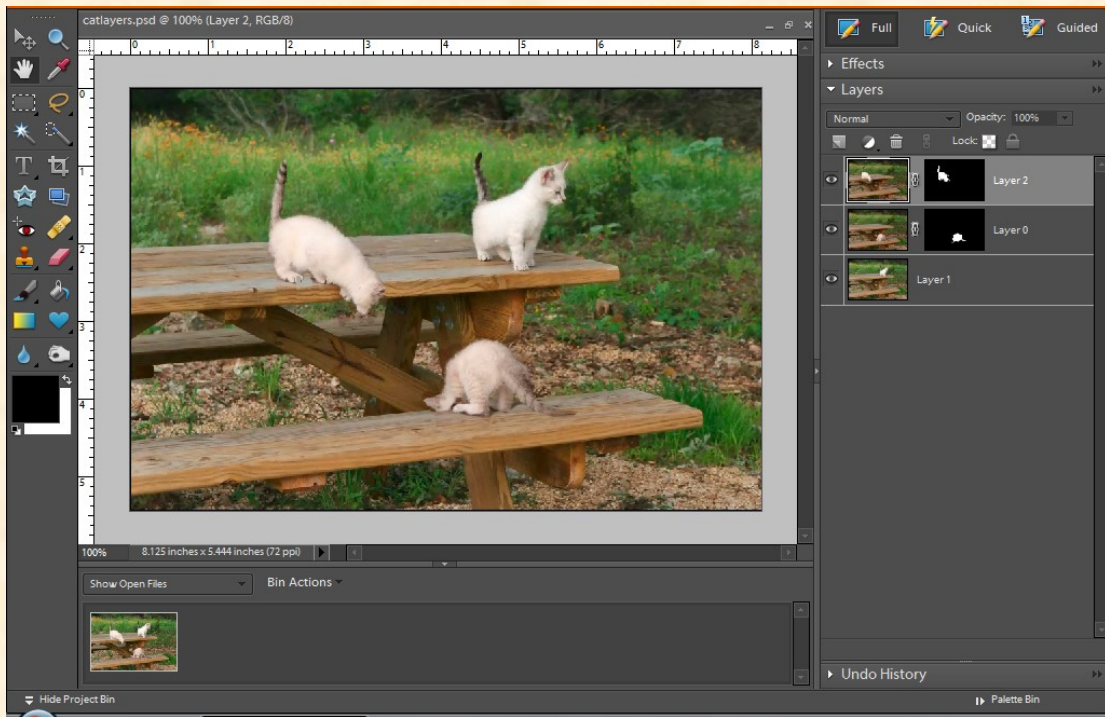
As you can see from the screen shot, the mask is applied to the photo. It is used in exactly the same way as in the tut.

Hope this tut helps all those who haven't tried out this very wonderful technique. It can be used in all kinds of effects.

Kev.

If you would like the 3 individual pages, you can download them HERE

BASKETWEAVE

By Judy Woodard aka LadyBug

1. Open a blank file 300 resolution, 12 x 12 or your choice.

2. Open a new blank layer call it horizontal weave. Under view make sure your ruler add grid is checked this will help keep things lined up. Using the rectangular marquee make a strip from left edge to right edge ¼ inch wide (You can make them any width you want). Choose foreground color #d79922,and background color #b07e1d). Click on gradient tool and fill make sure reflective gradient is chosen. Drag gradient from the left to the right to fill selection.
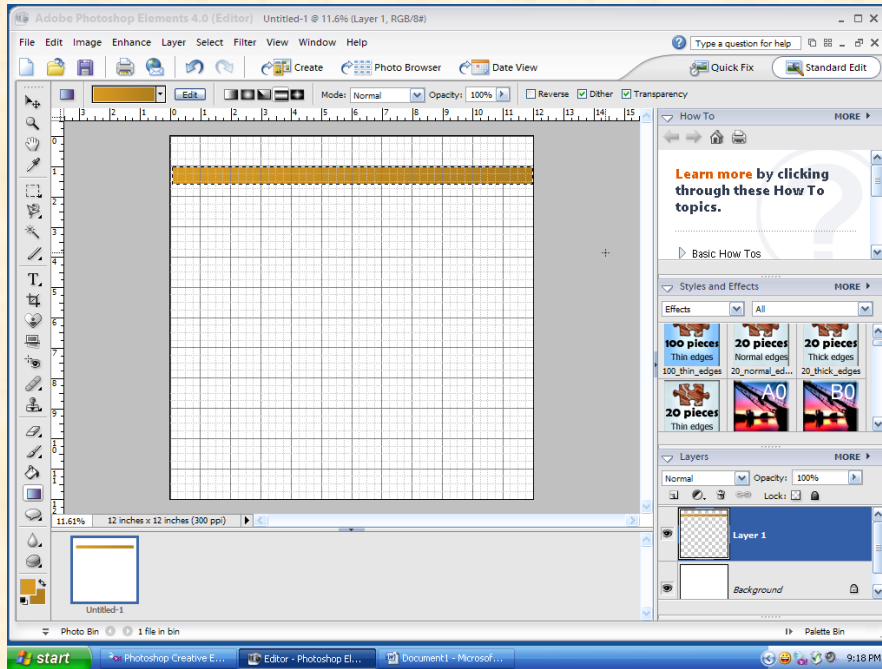
3. Click on edit, copy paste. Move this selection ¼ below the last strip. Click on paste and move strips until the page is filled. Turn off the eye of the background layer merge visible. Re name horizontal strips.
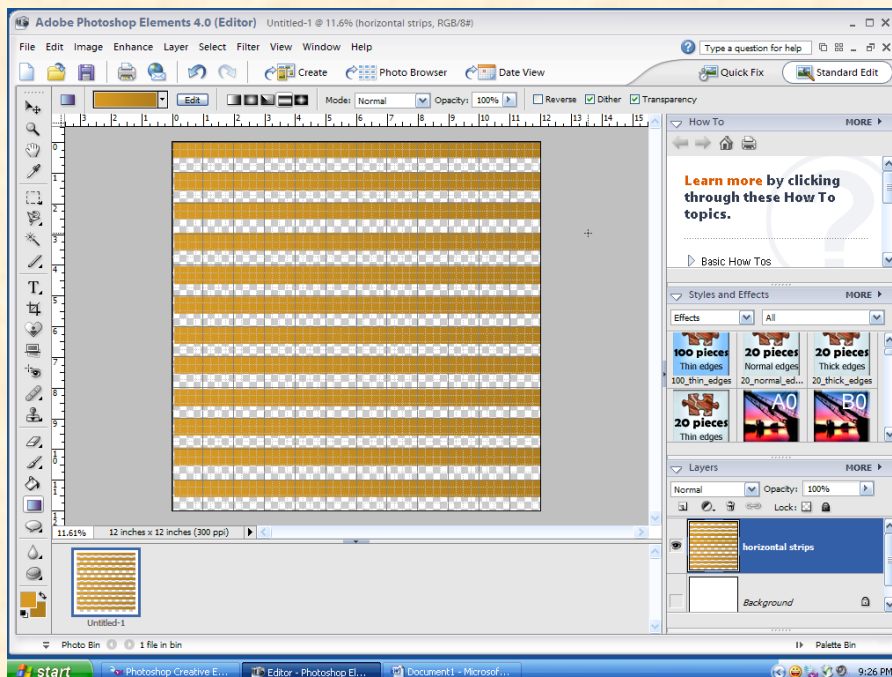
4. Duplicate horizontal layer, rename it vertical layer. Go to image, rotate, layer 90 degrees left.
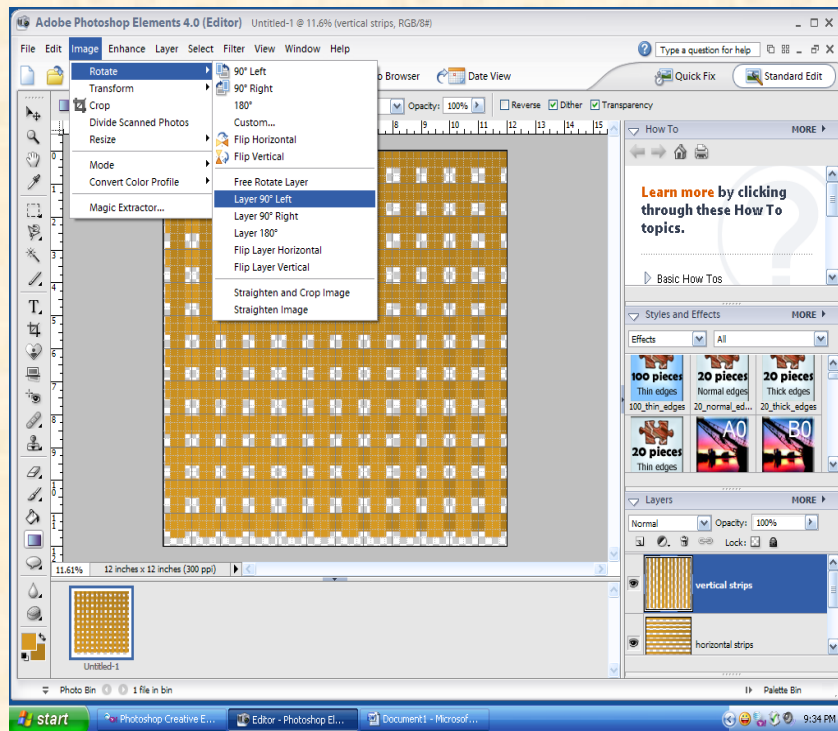
At this point I turned off the grid. Use the dodge tool on this layer at random so there is a color difference. Here you can add a drop shadow if you want on the vertical strips.
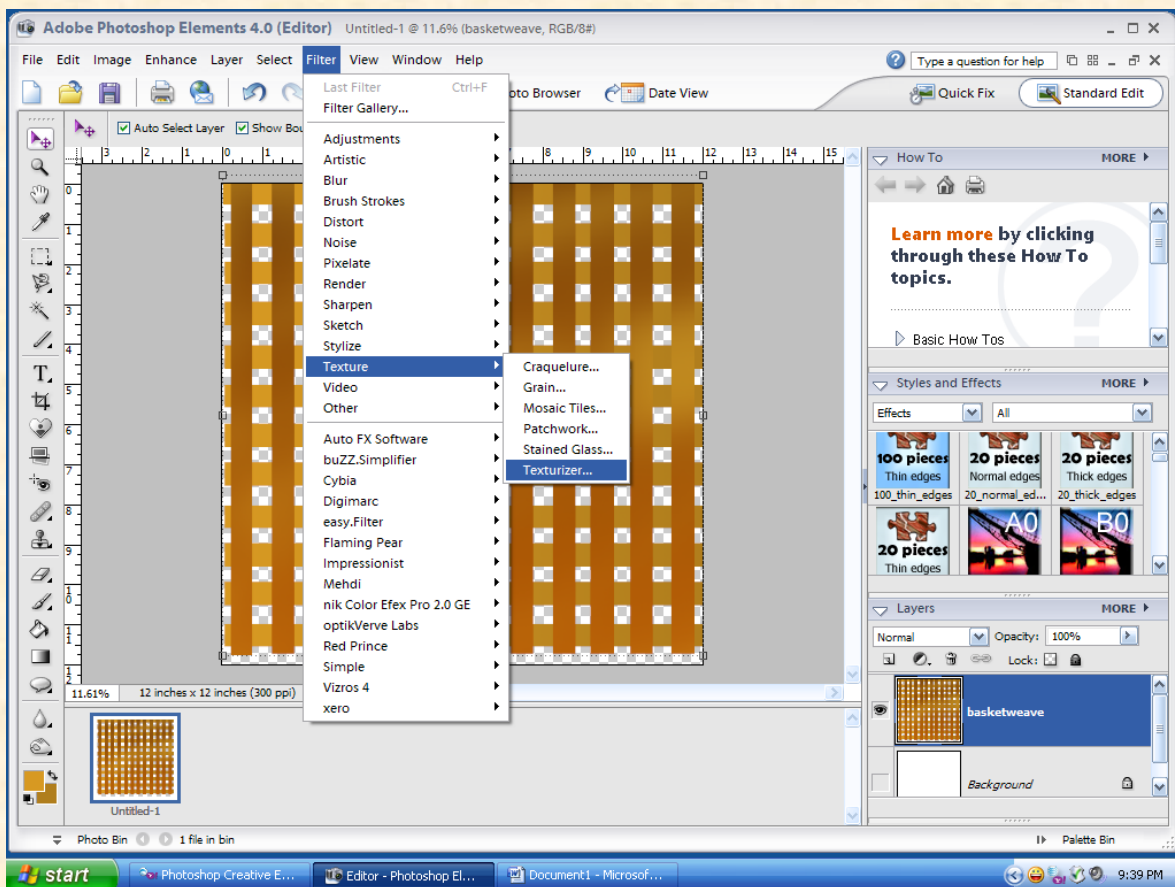
5. On your vertical layer use the rectangular marquee to select a square where to vert. and horizontal meet. Erase this area. Deselect. Continue in this manner every other strip.
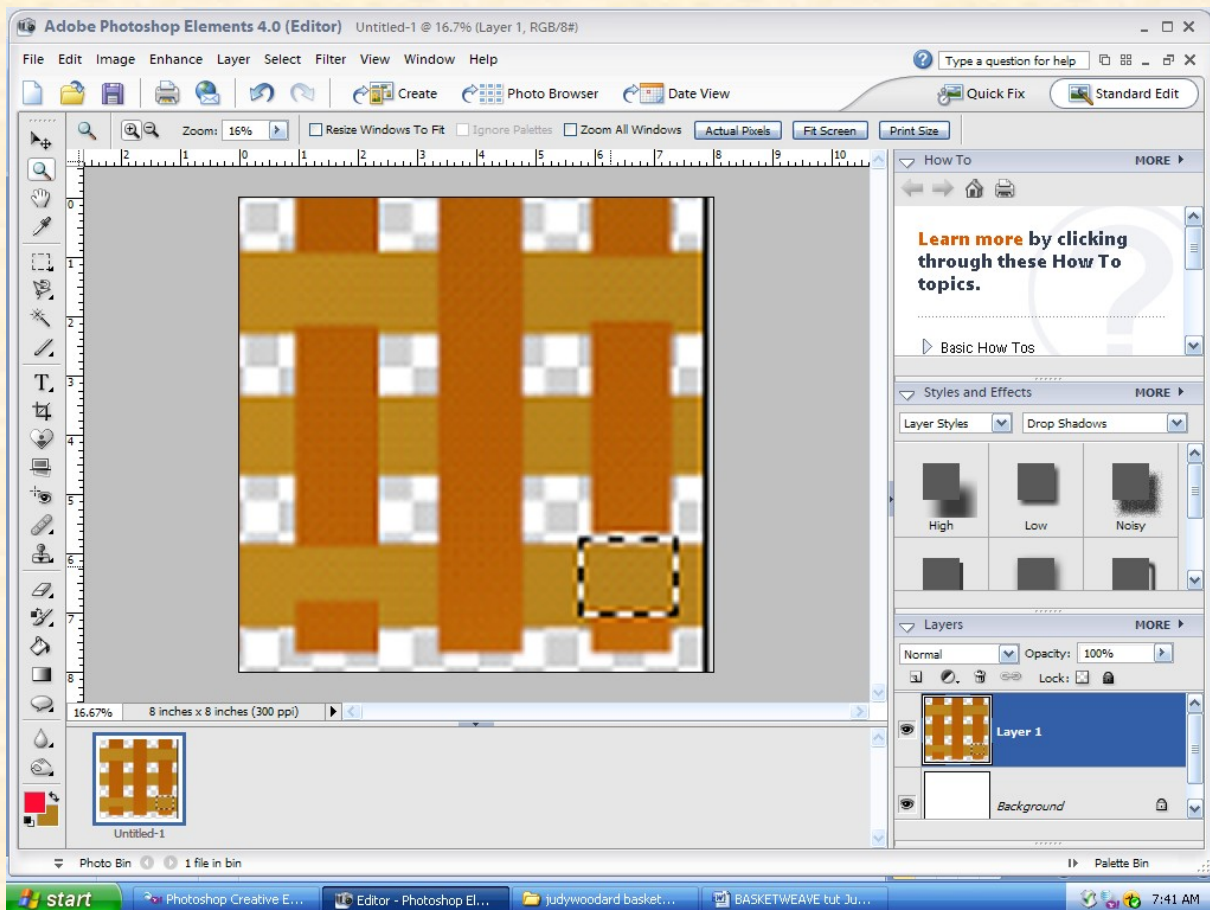
Should look like this when done.
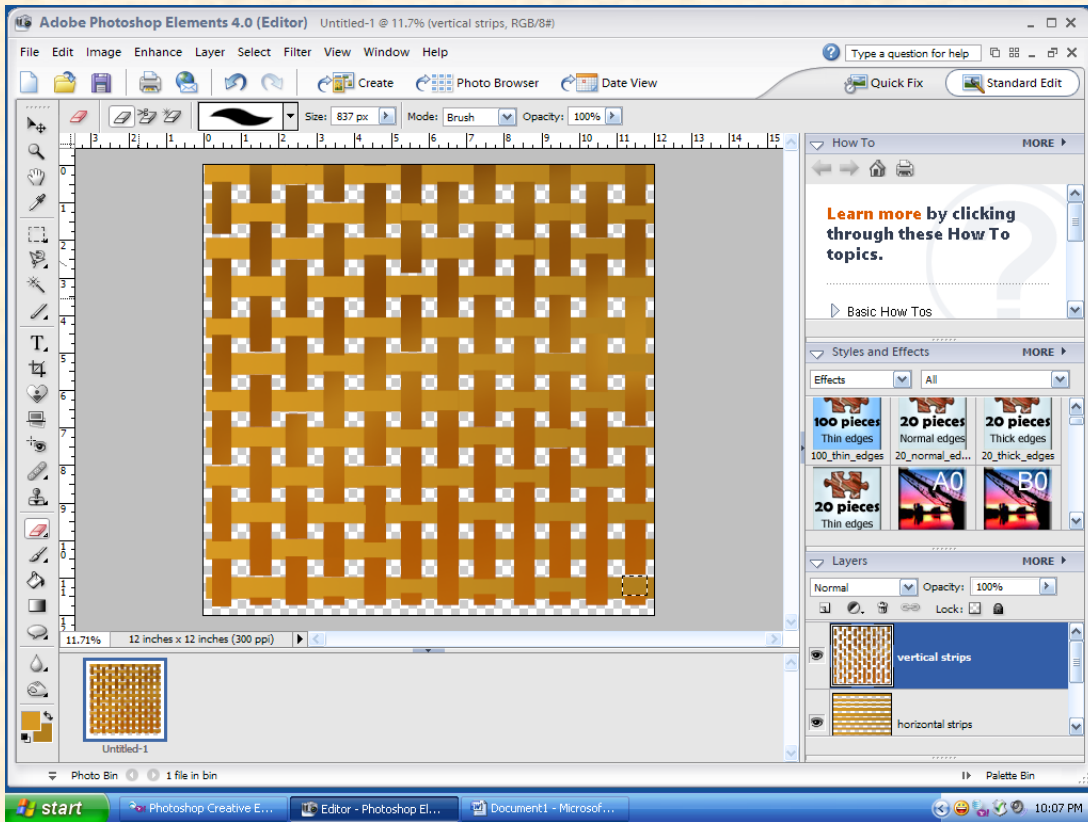
6. Merge the horizontal and vertical layers. Rename basketweave. Go to filters, texturizer, I used burlap, you can use anyone you like.

Using the magic wand and holding the shift key down, select all transparent areas, then inverse. Keeping these areas selected make a new blank layer. Click on the adjustment circle, click on pattern. Use pattern of your choice or use the pattern I have included. It set it to scale 205. Then I set the blending mode to overlay. Simplied layer.
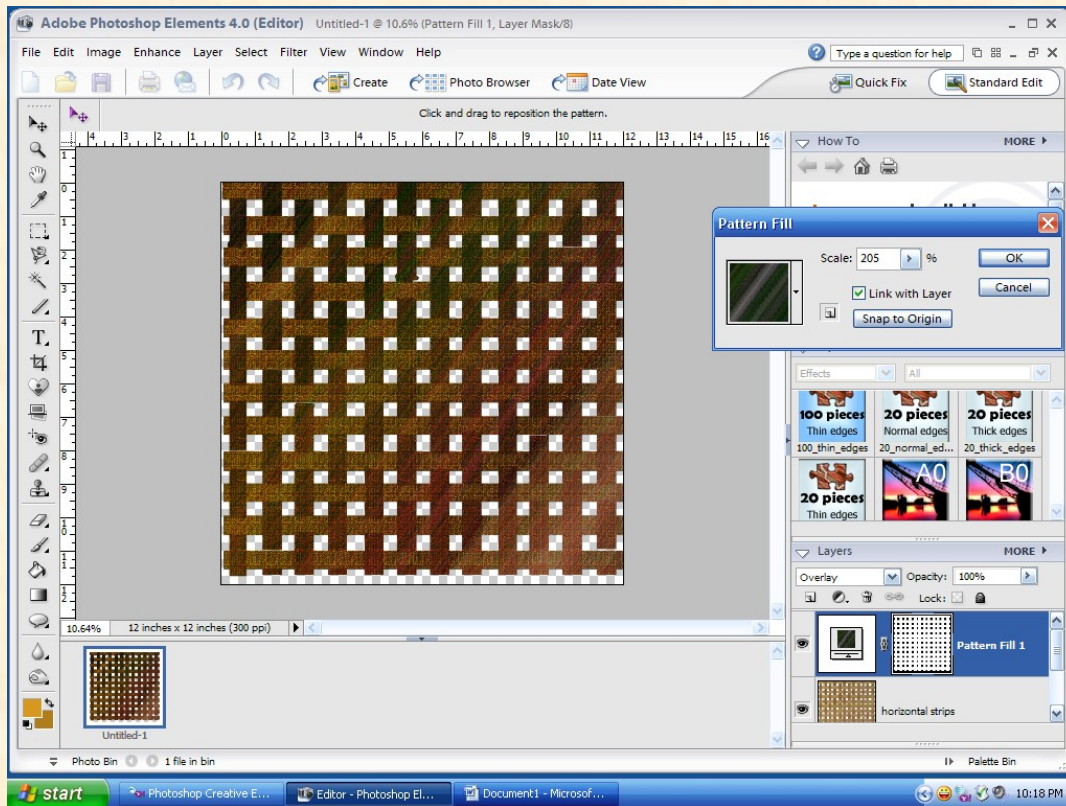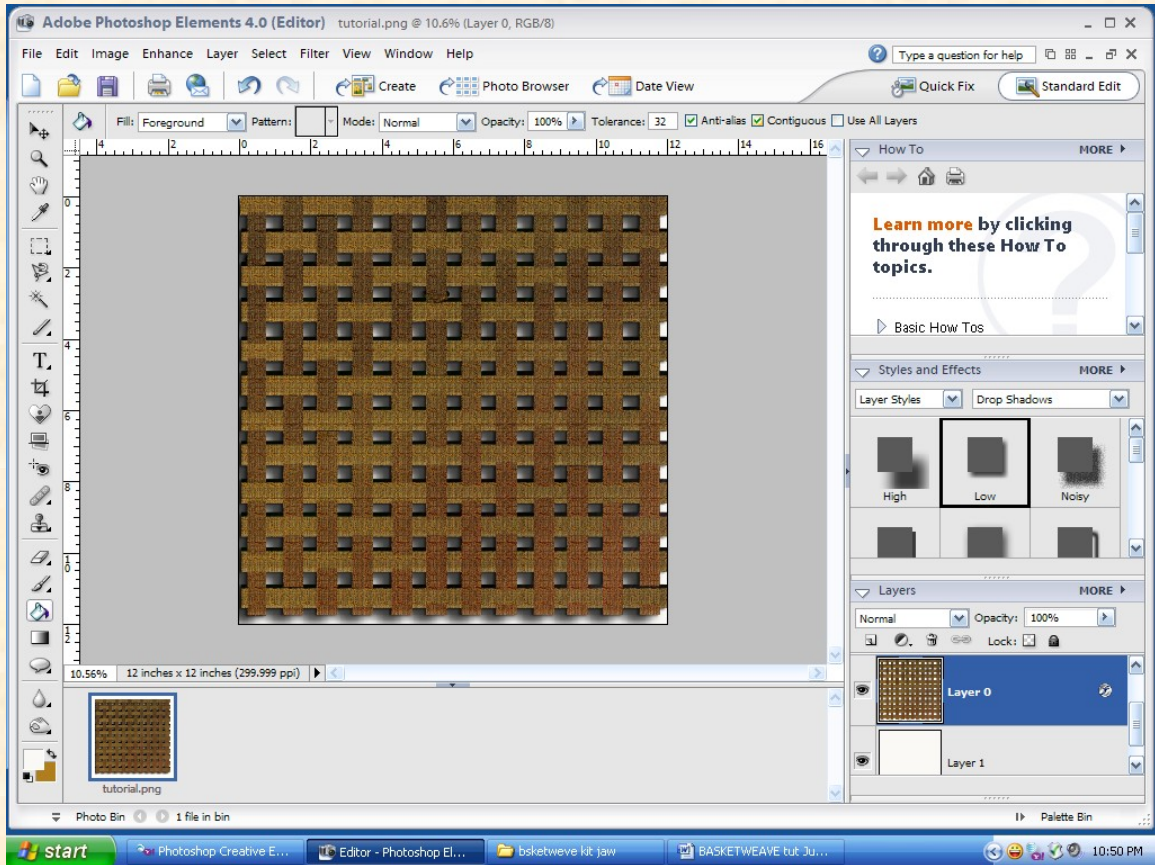

I saved my basketweave as a new pattern. It is a little time consuming to make, but you only have to make it once.

This is the final weave. There are so many ways you can adapt this. Play around with it.
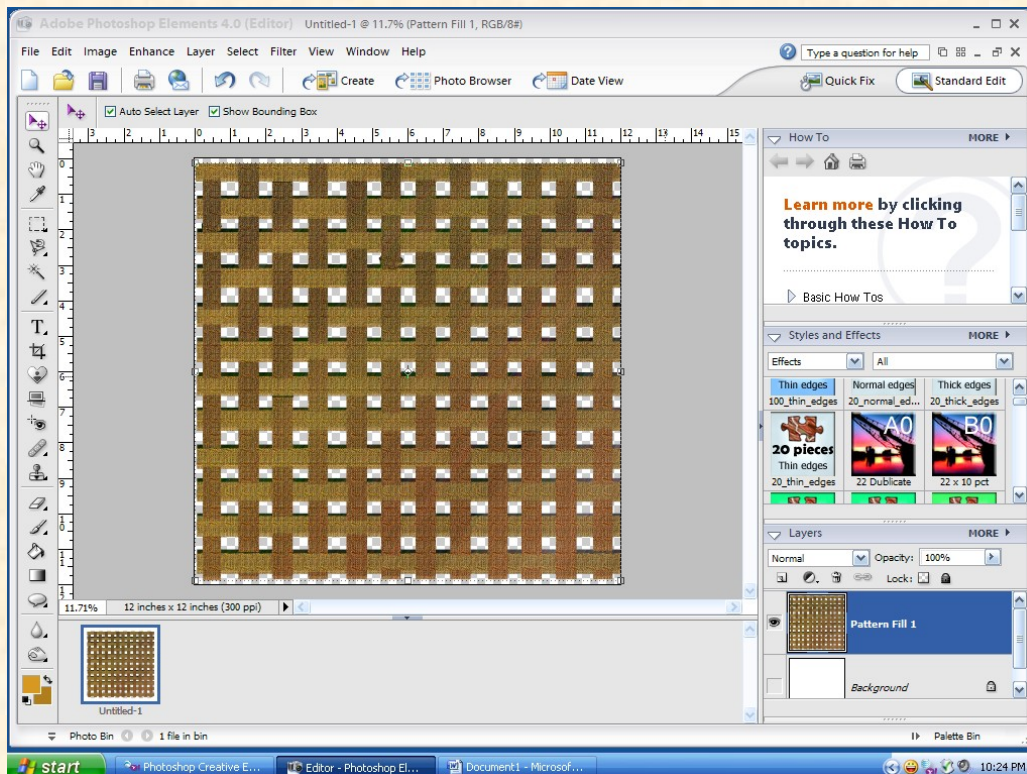
Here is a sample with a drop shadow.

Download the pattern <u>HERE</u>.

My Favorite Filter

By Tina Bakken

Kaleidoscope Filter

As you all know there are so many plug-ins and filters for use in PSE. The one that I like to use the most is the Kaleidoscope filter by Mehdi. It can be found here for free. http://www.mehdiplugins.com/index.htm .

I like to select a photo with bright colors to use. This is a good place to use any of those photos that are not so perfect. Try photos of people, landscapes, or just make up color on a blank background.
I will start with a flower.

Next I like to add some extra lines to the photo that will create some interesting designs. You are not limited to just using lines, try some shapes as well..   I use the marquee tool to make a selection and then outline it in any color. Let your imagination take over and you will see some interesting things when you make the kaleidoscope. You do not have to do this step and can just use your photo as is.

Now for the fun part! Find the kaleidoscope under the filter menu. Filters>Mehdi>Kelidoscope. The box will open with your photo in it. Three blend modes to choose from .. Click on each one to see how they make different looks. I chose blend mode for this one.
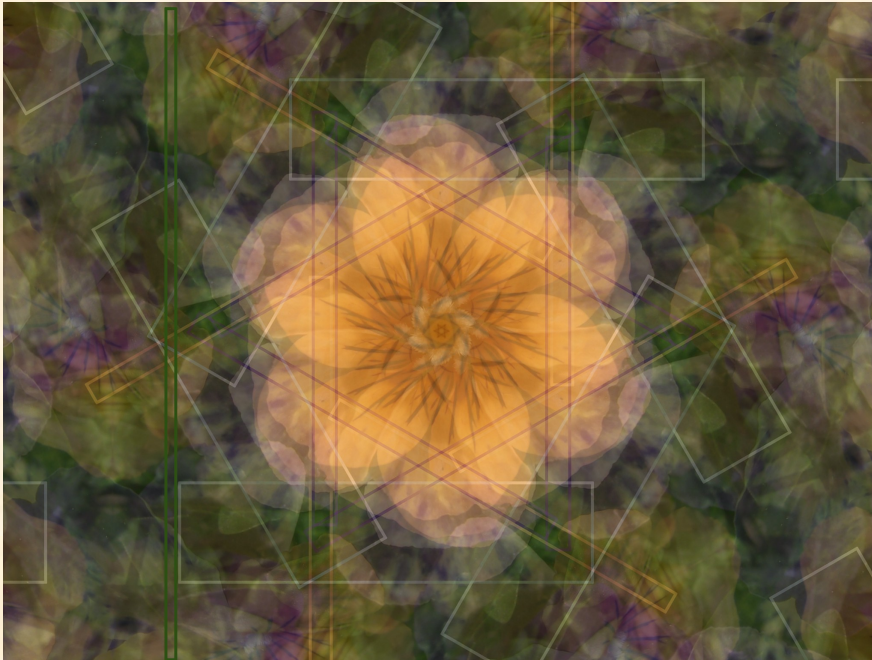
Move the sliders to see all the possibilities or just choose random to see what you will end up with. When I am satisfied with what I have I click ok and return to PSE.

I like to add more lines and then apply the filter again. You do not have to do this but it sure makes some interesting designs.

Now using all the features from Elements you can cut shapes , make frames, and backgrounds or whatever you choose to do with your creation.
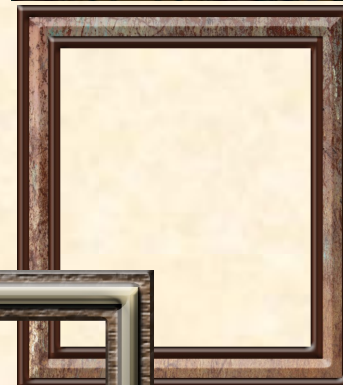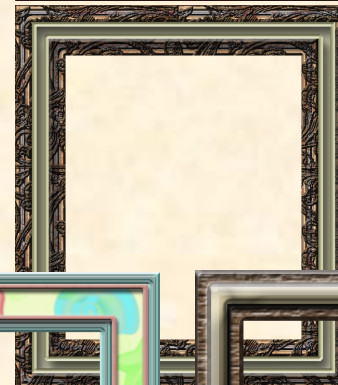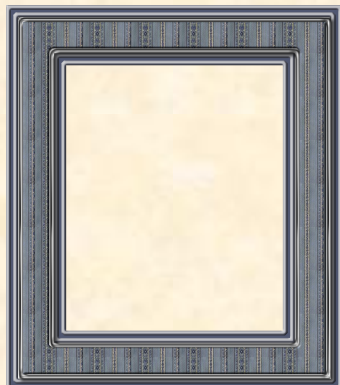
Have fun.
Tina B

FREEBIE TEXTURES BY TNJEWELS

DOWNLOAD

THEM

[HERE](#)

FREEBIE FRAMES by Shari aka Smiles
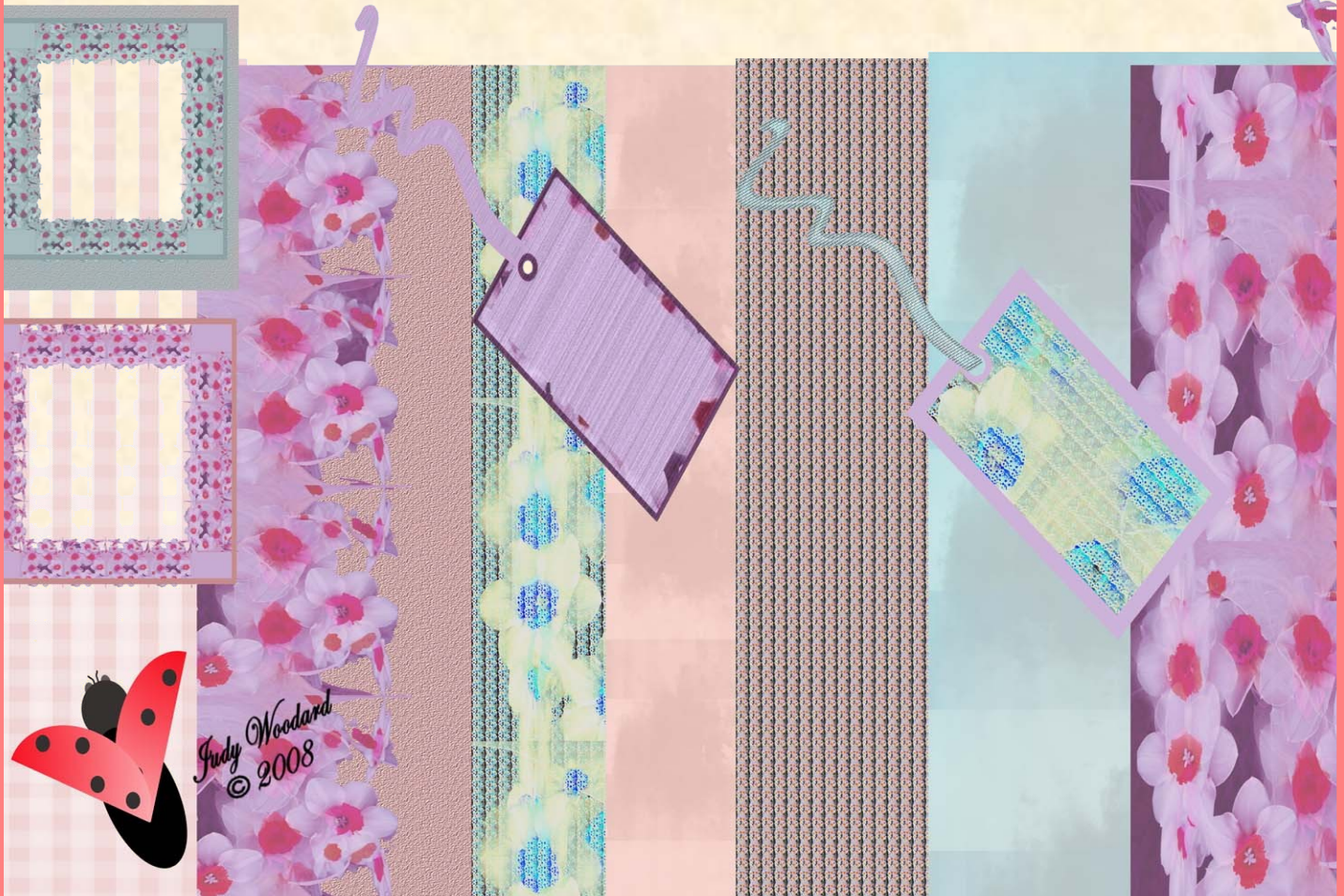
FREEBIE MINI KIT

By Judy aka LadyBug

Download the kit HERE

7 papers
3 borders
2 ribbons
2 bows
2 tags

Hall of Fame Image of the Month

June 2008

Congratulations to the Image of the Month winners for June 2008.

Thank you Shari aka Smiles for being this months judge.

Image of the Month

Suzib with Puppy-Love

2nd place goes to

Dane with Waterfalls

3rd place goes to

Kimiboo with Grace-texture

Scrap of Fame Page of the Month
June 2008

New this month we have the Scrap of Fame Page of the Month.

Thanks to Charles aka chas3stix for being the first Tag judge for the Scrap of Fame.

Congratulations to the winners.

Page of the Month

Sunny aka Sarch99 with Bari Italy

2nd place

Julie aka TNJewles with Emmie

3rd place

Jenifer aka JenClark with Baseball

FAVORITE FONTS

Michelle's Favs. (msbrad)

The King and Queens   http://www.dafont.com/the-king-queen-font.font

Andrew script   http://www.dafont.com/search.php?psize=m&q=andrew

Sam's handwriting   http://www.dafont.com/sams-handwriting.font

Angelina   http://www.dafont.com/angelina.font

Honey script   http://www.dafont.com/honey-script.font

Augusta Cencelaresca Schnurki

http://www.fonts101.com/xt_fontdetails_az_FID!19184~Augusta_Cancelaresca_Schnurkl~font.html

Tina's Favs. (TinaB)

Ham Lake   http://www.specialtyfonts.com/val/fontsG-K.htm

Scriptina   http://www.1001fonts.com/index.html

Blazed   http://www.urbanfonts.com/fontsearch.php

Loki Cola   http://www.urbanfonts.com/fontsearch.php?searchfont=Loki%20Cola&showfree=Y&first=N

Sunny's Favs. (sarch99)

NASTY, Broken 15, Diesel - http://www.misprintedtype.com/v3/fonts.php

Actually everything from this site.

Suzi's favs. (suzib)

Bleeding Cowboys   http://www.dafont.com/bleeding-cowboys.font

Kim's Favs. (AngelicKim)

CAC Pinafore   http://www.dafont.com/search.php?psize=m&q=cac+pinafore

Brock Script   http://www.dafont.com/search.php?psize=m&q=brock+script

Fonts used in this months winning header by Amy (2cairns)

Polo   http://www.searchfreefonts.com/free/polo.htm

DRIFT-TYPE

http://www.dafont.com/font.php?file=drift_type&nb_ppp=50&af=on&text=SOUTHERN+PIT

Have a favorite font you want to share in the next issue? E-mail the link to the font to
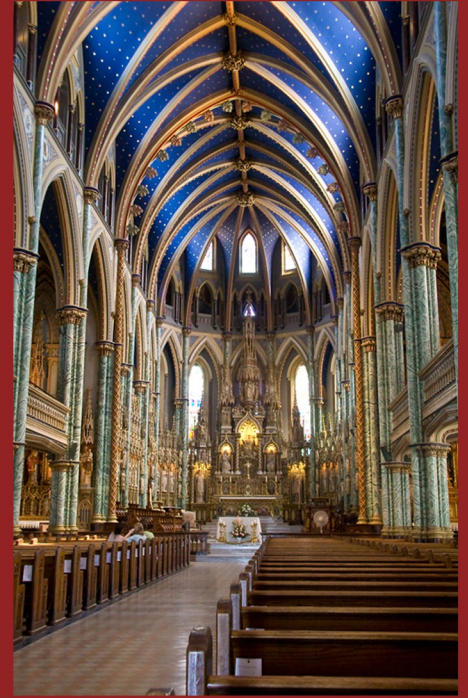PCECNewsletter@comcast.net

Ottawa, Ontario

Rideau Canal - Ottawa Locks

Peace Tower,
Parliament Hill

Notre Dame Cathedral

Changing of the Guard Ceremony - Parliament Hill

Parliament Hill

Rideau Canal

Lock Winch

National Art Gallery

War Memorial and Chateau Laurier

Sunrise on the Rideau

Sugar Bush

Grant Hooker's Beaver Tails

Fall in the Greenbelt

Andrew Haydon Park on the Ottawa River

Saturday Morning at the Byward Market

Ottawa Facts

Ottawa, Ontario - Canada's Capital
Population – city – 812,000 – 2778 sq km (1072 sq miles)
Metropolitan Area – 1,130,000 – 5716 sq km (2,207 sq miles)

Famous Ottawans
Rich Little
Paul Anka
Alanis Morissette
Peter Jennings (Toronto actually, but he grew up here)
Tom Green – he never grew up!!
Princess Margriet (Netherlands) in Ottawa at the Civic Hospital on land temporarily declared part of the Netherlands, January 19, 1943

Holidays

January 1 – New Years Day
February – third Monday – Family Day
March/April – Easter
May 24th – Victoria Day
June 24 – St-Jean Baptiste Day - Quebec
July 1 – Canada Day
August – Civic Holiday - Ontario
September – Labour Day
October – Canadian Thanksgiving
November – Remembrance Day
December 25, 26 Christmas and Boxing

Rideau Canal

The Rideau Canal was declared a UNESCO World Heritage site in 2007. It runs from Ottawa to Kingston on the St Lawrence River.

It was completed in the 1830's by Colonel John By as part of the defense systems to protect Canada after the war of 1812. It was never used for that purpose and today is used almost exclusively for recreational proposes.

The canals mechanisms are almost exactly as built by Colonel By in the 1830's – a couple were modified in the 1950's but they are few in number.

In the winter, the Canal is drained, allowed to freeze over and the for Winterlude, plowed and cleaned turning the Rideau Canal into the largest and longest full sized skating rink in the world – about 7 km or 4.5 miles from the National Art Centre to Dows Lake.

Grant Hookers Beaver Tails

And finally a Beaver Story.

Since 1980, Beaver Tails have been a popular treat in Ottawa and Canada and are now available in much of North America. Beaver tails are deep fried in hot oil and have delicious toppings applied. They are a treat! And good for you to – made from Whole Wheat flour!